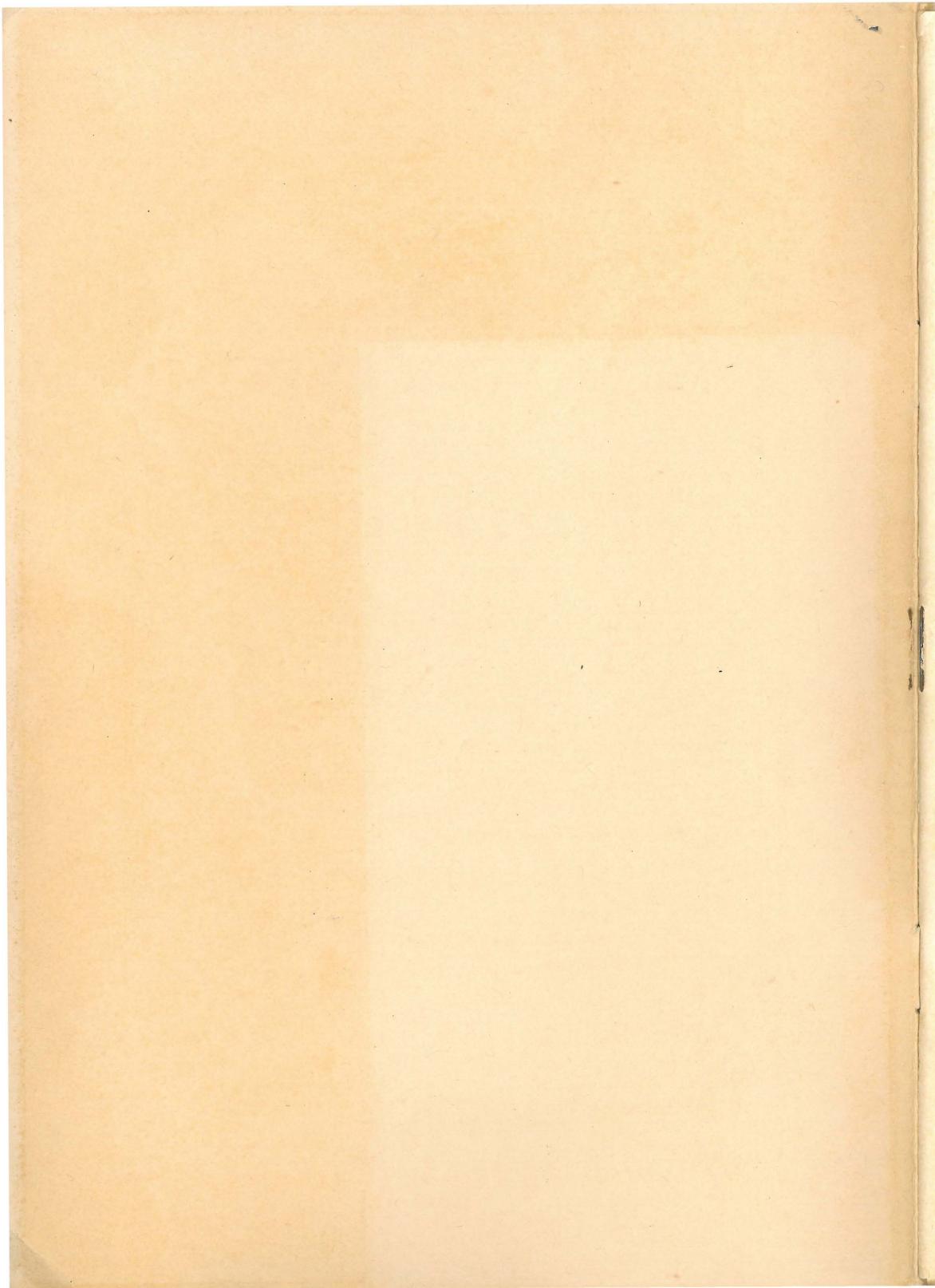


The
**FINE ARTS
INSTITUTE**

KANSAS CITY
MISSOURI

Catalogue
1916-17

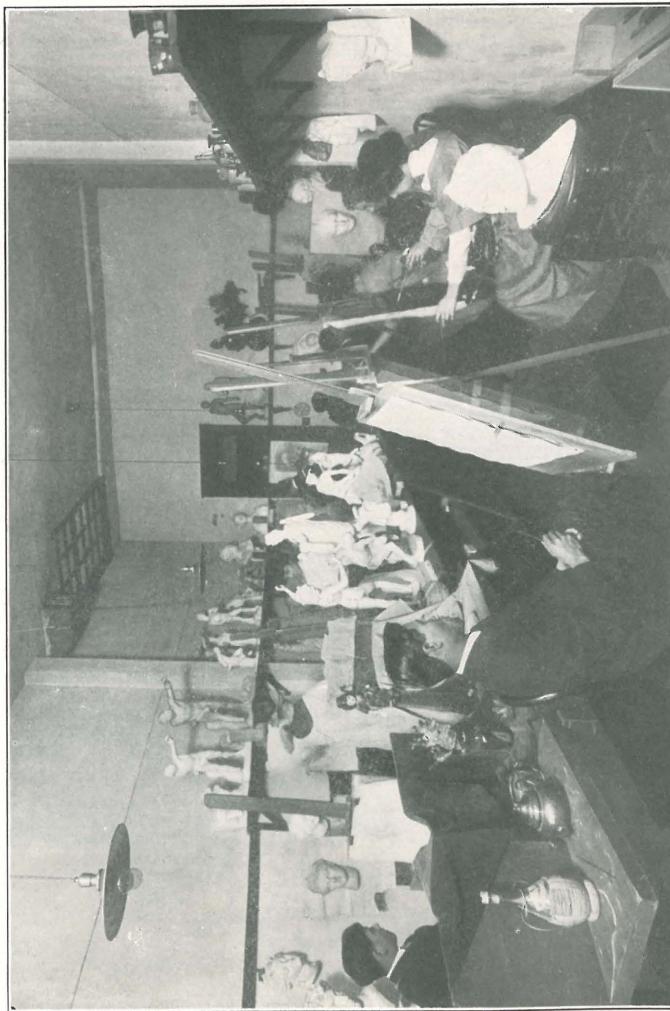






TRUE Art is made noble by the
mind producing it. For those
who feel it, nothing makes the soul
so religious and pure as the en-
deavor to create something perfect;
for God is perfection, and whoever
strives after it is striving after
something divine.

—MICHAEL ANGELO.



ANTIQUE CLASS ROOM

THE
FINE ARTS INSTITUTE

SCHOOL OF
DRAWING
PAINTING
SCULPTURE
ILLUSTRATION
COMMERCIAL
AND APPLIED
DESIGN

1 9 1 6 - 1 9 1 7

1020 McGEE STREET
KANSAS CITY, MO.

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ture.

WINIFRED SEXTON

Secretary

1020 McGee Street

THE FINE ARTS INSTITUTE SCHOOL OF ART.



N Art School is not a luxury. Today the world demands beauty of design as much in its work shops as in its art galleries. The Art School, by teaching how to produce this effect, has become a necessary factor in modern life.

Art no longer belongs exclusively to the eccentric genius or a few aesthetic admirers. The artists' audience now is composed of practical people, all looking, consciously or unconsciously, for the beautiful, whether it be in the painted landscape or in the subtle lines of the automobile. The artist, therefore, is found not only in the skylight studio, but in the draughting room of the architect, the designing room of the manufacturer and in the office of the publisher and advertising agency. But art is yet larger, offering its cultural influence to the layman who would have good taste as part of a liberal education.

The School of The Fine Arts Institute is the natural development of the progress of industry and its attendant culture. It expresses the virility and enthusiasm of the New West. Its fundamental elements of training consist of drawing, the thorough development of the eye and hand in the comprehension and expression of line, form, proportion and color.

The student is stimulated and encouraged to be original and to keep in close association with the work to which this study will lead him, whether it be in the field of painting, sculpture or industrial design.

The instructors have the enthusiastic co-operation of business men and women engaged in the industrial and commercial arts. They will advise with the instructors as to the individual student's welfare and will give practical talks on the particular type of work in which they are engaged.

The School should be recognized as an asset to Kansas City. Those who realize this value, should make it their tribute to the work being done, by helping to spread this idea. The co-operation and interest of all those, to whom the possibilities of this work appeals, will be most cordially welcomed.

THE ADKINS MUSEUM.

Mrs. Mary Adkins left an endowment of \$300,000 to Kansas City for an Art Museum. The estate is soon to be settled, and this sum will be available for immediate use. The Fine Arts Institute expects to be located in the building and to have all the advantages of connection with a great museum.

LECTURES.

To the following lectures of general and special interest the students are admitted without extra charge:

Archaeological Lectures (Stereopticon).

Course of Lectures on Art Subjects.

All exhibitions and receptions held in the Institute.

During the year many free lectures and concerts are given in the city, affording students an opportunity to develop along all cultural lines.



DRAWING CHARCOAL CAST

THE FACULTY.

CHAS. A. WILIMOVSKY.

Drawing and painting from life.

Drawing from cast.

Still life drawing and painting.

Landscape.

European traveling scholarship of the Art Institute, Chicago.
Pupil of John C. Johanson, Wm. M. Chase, studied in Paris
and Florence.

First prize for best group of paintings, Art Students' League,
Chicago.

O. H. Dean prize, Kansas City Artists, 1916.

Exhibited in American Artists' Exhibition and all exhibitions
in Chicago; MacDowell Club, New York; Chicago Woman's Aid
Club; Milwaukee Art Society; Bohemian Art Society, Chicago.

Exhibitor in Paris Salon, Florence and Rome.

Member of the Society of Artists and The Art Students'
League of Chicago.

ROBERT MERRELL GAGE.

Modeling Class.

Sculptural Composition Class.

Plastic Anatomy Class.

Student in Art Students' League, New York.

Beaux Arts, New York.

Henri School of Anatomy, New York.

Private pupil and studio assistant to Gutzon Borglum.

MARY LOUISE FITCH.

Design and interior decoration.

Graduate of Pratt Institute. Pupil of Johonot. Practical
experience in commercial work.

CHARLES F. KUONI.

Commercial Art.

Cummings School of Art, Des Moines, Ia.
Chicago Art Institute, Chicago, Ill.
New York Academy of Design, New York City.

Practical Work.

New York Advertising Agencies.
Kansas City Studio.

CALENDAR.

Tenth Year, October 2, 1916.

The school year is divided into three terms of eleven weeks each.

1st term, October 2 to December 16.

2d term, January 2 to March 17.

3d term, March 19 to June 2.

Open for enrollment the week of September 25, 1916.

HOURS.

The school is open from 9 to 5 daily, except Sunday.

Evening classes on Monday, Wednesday and Friday, from 7 to 9:30.

HOLIDAYS.

The school is closed Thanksgiving Day, Washington's Birthday, and Decoration Day. Christmas vacation from December 16 to January 2.



OIL PAINTING, STILL LIFE CLASS

FEES.

Life Class.

Full time	11 weeks	- - -	\$30.00
5 mornings a week	11 weeks	- - -	20.00

Portrait Class.

3 afternoons a week	11 weeks	- - -	\$15.00
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Antique Class.

5 days a week	11 weeks	- - -	\$30.00
5 half days a week	11 weeks	- - -	20.00
3 half days a week	11 weeks	- - -	15.00

Sculpture Class.

5 mornings a week	11 weeks	- - -	25.00
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Students in the Sculpture Class may take work in the afternoon class on payment of an additional fee of ten dollars.

Design Class.

5 mornings a week	11 weeks	- - -	\$20.00
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Students in the Design Class may take work in the afternoon class on payment of an additional fee of ten dollars.

Commercial Art and Illustration.

4 afternoons a week	11 weeks	- - -	\$20.00
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Students in Commercial Art and Illustration Class may take work in the morning class on payment of an additional fee of ten dollars.

Evening Classes.

Life,	3 evenings a week	11 weeks	-	-	-	\$10.00
Antique,	3 evenings a week	11 weeks	-	-	-	10.00
Commercial,	3 evenings a week	11 weeks	-	-	-	10.00
Sculpture,	3 evenings a week	11 weeks	-	-	-	12.00

Saturday Classes.

Adult, half day	11 weeks	-	-	-	\$ 7.50
Juvenile, half day	11 weeks	-	-	-	5.00

Arrangements may be made for a shorter term at advanced rates in any department.

The Composition, Anatomy, Sketch and Memory Classes are free to all students of the school and all are urged to attend every session. The work done in these classes will be considered in the award of prizes and scholarships and in the giving of certificates of standing.

Matriculation fee of \$2.00 must be paid by all new students on entering the school.

A charge of 50 cents a term is made for rental of lockers.

Payments must be made in advance.

Tuition fees will not be refunded on account of absence.

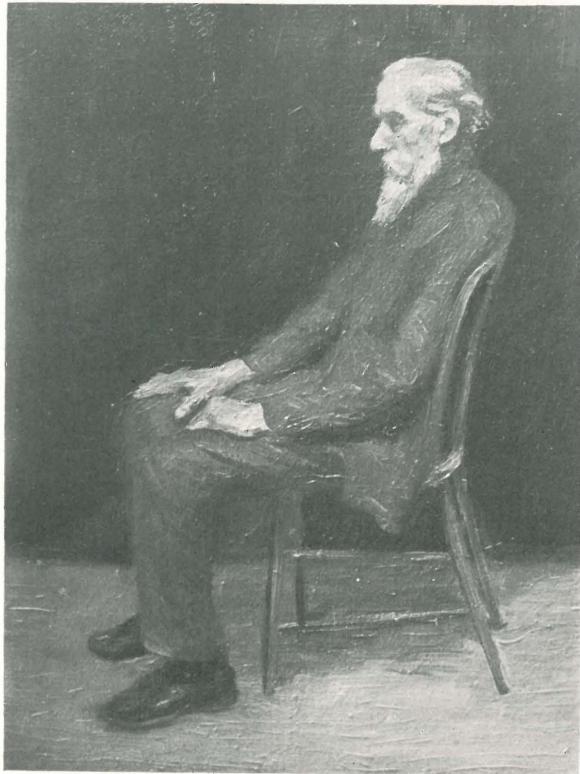
Application for Admission.

Students may enter, or be promoted to higher classes, at any time during the term. Careful attention will be given to the practical requirements of each student in such manner as to develop most rapidly his individual talent. Promotion from one class to another must have approval of the instructor of the class in which the student has been working. These promotions are on probation.

LOCATION.

The Fine Arts Institute is conveniently situated, being accessible to both business and residential districts.

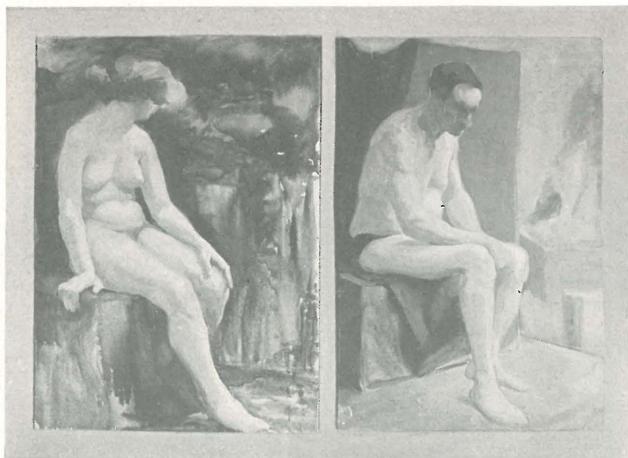
Within walking distance may be had good homes at moderate cost. The Institute is prepared to assist in securing suitable accommodations, which may be had at very reasonable rates. In the building is a cafeteria where excellent meals are served at lowest cost.



OIL PAINTING (COSTUME CLASS)

COURSES OF STUDY.

The school offers full courses of instruction in Drawing, Painting, Sculpture, Design and Interior Decoration, Illustration and Commercial Art. There is a certain amount of prescribed work in each department, but there is no time limit and students are advanced as rapidly as their attainments will permit to higher grades of work.



The classes are organized in such a manner as to comply with the French "Atelier et Concours" system. The word "Atelier" is used to designate a body of students working under one particular instructor. Students may belong to different Ateliers morning and afternoon. A "Concours" is a competition, with judgment of the work, held in the Atelier once a month. The studies of the week are arranged in the order of merit and numbered 1, 2, 3, etc., and the students whose work gets the highest numbers are given their choice of position in the studio for the following week. This affords the students an opportunity to compare their work with the work of others and to see what qualities their instructor values most highly.

In order to bring to the student a more definite knowledge of the working out of the practical problems of his artistic career, the Institute has appointed a Board of Consultation and Lectureship. At intervals during the year, talks will be given on printing, engraving, advertising, newspaper illustration, architecture and many subjects bearing on Decorative Design and Execution. The Institute is fortunate in securing the services of practical workers who stand high in their chosen profession.



Antique Course.

Chiefly preparatory practice in charcoal drawing from casts, also drawing and painting in oil and water color from still life, and elementary composition.

Students in this course may join the Life Sketch Class, which offers beginners an early opportunity to draw from life. This class is gratuitous.

Students in the Antique Class will be given the opportunity to work out of doors in the Landscape Class at such times as the instructor deems it advisable for the advancement of their work.



PAINTING (PORTRAIT CLASS)

Life Class.

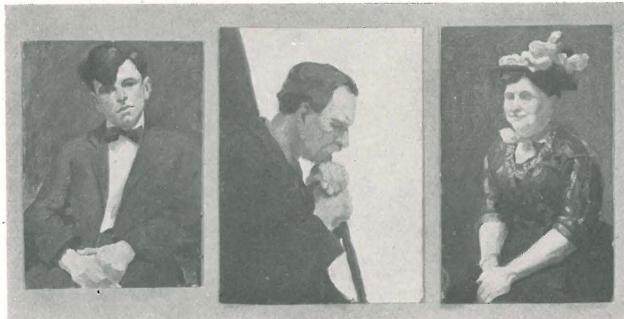
These classes are designed to meet the requirements of intermediate and advanced students. The work is exclusively from life, and includes charcoal drawing, painting in oil and pastel from the human figure. The more advanced work will be from the model in motion.

The Life Class will be given the opportunity to study the wonderful variety and charm of the figure in "plein air" setting, the classes being held in the out of door for the last half of the third term.

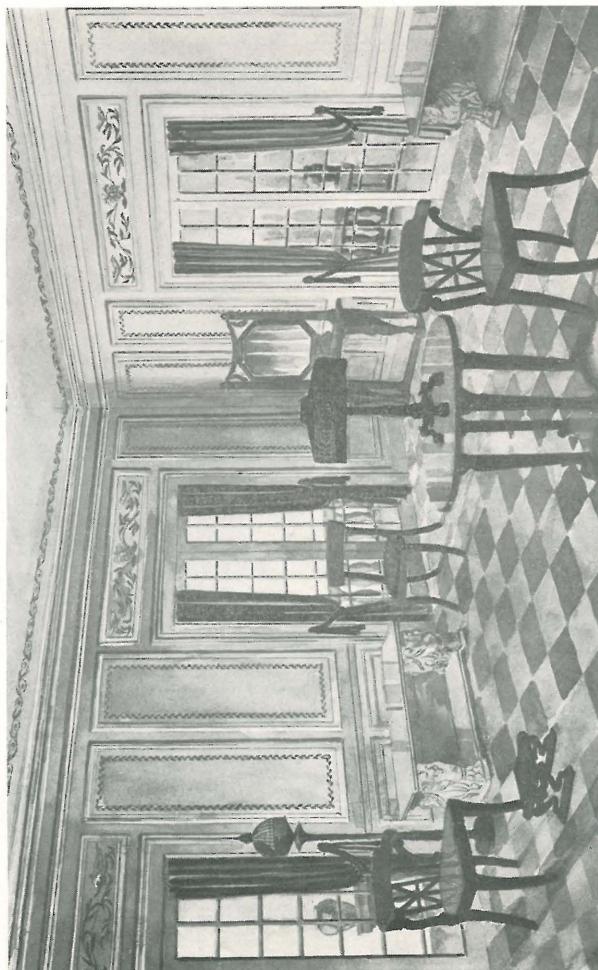
This is an exceptional opportunity offered to students, as they are initiated into the highest and most difficult branch of figure painting—the out of door setting—during the regular school term, and without additional expense. They will find this of immense advantage and not have to wait for some convenient season to join one of the Summer schools.

Portrait Class.

Students in this class are expected to join the advanced pictorial composition course. Students will be admitted to this class after submitting satisfactory studies from the antique or life. These may have been made in The Fine Arts Institute or elsewhere. Some practice in still life painting (oil) is required before the students will be allowed to paint in the Life Class.



INTERIOR DECORATION



DESIGN AND DECORATION.



TUDENTS on entering the Art School are frequently concerned with the question of which line of work to take up in order to become a useful member of society, and as rapidly as possible attain practical results from their study.

There is a steady increasing demand for good designers, the requirements being that the artist must be properly trained in the effect of line and mass, spacing, construction, perspective, the theory and use of color, history of architecture, period furnishings, knowledge of textiles, and finally be able to present his ideas to the public in attractive form. The commercial world is open to artists prepared to carry out the ideas of the purchasing public, and to meet the keen competition between business firms in advertising the various lines of trade.

The class in applied Design and Interior Decoration is planned to meet this need, through the study of the principle of good design and their application to the various arts and crafts.

The course in Interior Decoration is valuable to those who desire to enter the profession as draughtsman or assembling furnishers. The work includes mechanical perspective with plan drawing, theory and practice of design and color as they apply to the treatment of ceiling, walls, rugs, furniture, etc., period styles, as they should be used today, and practical discussions of problems in cost and possibility of materials.

This course is of great value to the home-maker as well, through a study of the principles of color and form, and a knowledge of the periods of furniture and decoration as they are related to good taste in the modern home. "Show me a home, and I will tell you something of the person who lives in it," said an eminent decorator, "for it is there everyone expresses whatever of individuality he may possess." It is essential that the student take some work in free-hand drawing from cast, still life or figure, and for this reason all criticisms in this class are given in the morning, leaving the afternoons free for the additional course of study. The instruction is individual, and students may enter the class at any time, whether he is beginner or has had previous instruction.

The work of the Design class is divided into a three years' course:

Elementary—Instrumental drawing, elements of perspective, lettering, historic ornament and the principles of applied design. If sufficient advancement is made, a simple problem in elevation will be given.

Intermediate—Advanced problems in instrumental drawing, elements of architecture, lettering, historic ornament and general principles of design, followed by advance problems in colored elevation and perspective, showing the decorations and assembling of furnishings.

Advanced—A larger conception of design; study of the home in plan elevation and perspective; the working out of constructive features, doors, windows, mantles, wainscots, wall, ceiling and floor decorations with furnishings, drawn to scale from blue prints and colored.

The school has arranged for a collection of textiles and miniature furniture which will be changed monthly. This will be of the greatest importance to the students in their work in interior decoration.



DESIGN CLASS

DEPARTMENT OF SCULPTURE.

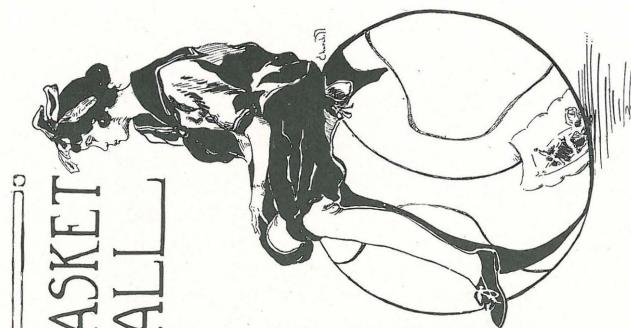
Sculpture, seeking its chief themes in human activity and emotion, finding the human form its best medium of expression, is the most human of the arts. Although most dignified, it is one of the most personal. In being personal it becomes humanity's universal symbol. Consequently the student of sculpture must have an understanding beyond the knowledge of the crafts of the art.

The modeling class offers the student the study of the human figure, its anatomy and construction.

In connection with this study from life, composition work, the expression of ideas, is used as a means to develop the individuality of each member of the class, to stimulate self expression and to encourage the student in his own point of view, aided by the knowledge and experience of the instructor without interfering with the student's personal expression.

Individual criticisms are given once a week in life work and composition.

This class will be limited in number and application for position should be made not later than September 20th so that modeling stands and necessary equipment may be ready for the student's use on the opening day.



BASKET
BALL



ILLUSTRATION CLASS

DEPARTMENT OF ILLUSTRATION.



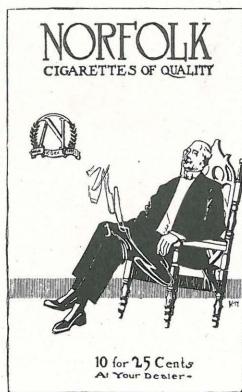
HE term, "Department of Illustration," broadly speaking, covers the entire range of art as used in literature and advertising. As all art under this head is reproduced by printing processes, this department must necessarily deal largely with the technical and psychological requirements demanded by the work.

In the past the art student has found the greatest difficulty in "breaking in" to professional work even after a thorough school training in drawing and painting. This trouble has been due mostly to a lack of practical knowledge that is popularly supposed to be only obtained by hard apprenticed experience. It is the aim of this Department of Illustration to overcome this difficulty by giving the student practical instruction in creating ideas and executing work that is demanded in modern publications and advertising.

The course of study covers magazine and newspaper illustration, advertising illustration, designing and lettering, poster painting, composition and cartooning.

The classes are in charge of a practical instructor who is actively engaged in executing this work and who is constantly in touch with the modern demands of the field.

Students are given practical assignments under the same conditions that professional artists handle them and are taught to use their creative ability as well as their skill in drawing. All work is criticised and discussed by the instructor in an informal way before the entire class. Regular lectures, using typical specimens of current illustrations and advertisements are given. Students will be admitted to this class after making satisfactory drawings from life and the antique, and are heartily encouraged to choose a special branch of work which they intend to follow later.



COMPOSITION CLASS



SPECIAL CLASSES.

Costume Sketch Class.



Costume Sketch Class will meet once a week throughout the school year. Sketches to be made in black and white or color from the living model. The students of all Life classes may attend these sessions without extra charge. The work will be criticised by the instructor. It is the aim of this class to teach the students a ready mode of expression, and a sure grasp of the essential characteristics of the single figure and of the group.

Memory Class.

This class is held in connection with the Sketch Class, and is planned to awaken and strengthen the visual memory, the greatest help to all original art work.



SKETCH CLASS

Composition Class.

Realizing the vital importance of good composition in pictures and designs, special attention is given to this study in every department.

A regular composition class, open to every student in the school, is held on Thursday afternoon. Students are required to make composition sketches, which are criticised and lectured on by the instructor at each class meeting.

The chief aim of this course is self-expression, and encourages the pupil to original work in the earliest stages of his career. A close study of living forms is advocated as the essential factor in pictorial art.



CHARCOAL (LIFE CLASS)

Plastic Anatomy Class.

An understanding of the anatomy and construction, or plan of the human figure is invaluable to the artist. A lecture, illustrated by diagrams, the anatomical figure, skeleton and living model, is given one hour a week on this subject. The work is approached simply, with the idea of giving the students a practical knowledge which will enable them to analyze the movements of the body and to recognize muscles and bones affecting the surface.

Each student is required to submit a note book of the term's work.

Landscape Class.

The Landscape Class will be organized for work in the fall and continue through the year. When the weather makes outdoor work impossible, the class will work in the studio, drawing and painting from life and from still-life.

Saturday Classes.

JUVENILES—

From ten to twelve.

Elementary drawing and painting.

Drawing from life for those who have had a course of elementary work.

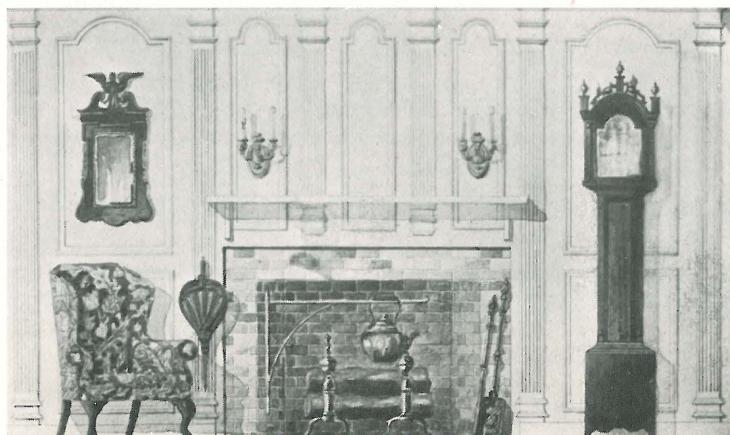
In addition to the formal instruction, pupils are encouraged to visit the gallery and library. Thus their understanding and love of art are unconsciously trained and developed.

ADULTS—

A special class is held on Saturday afternoon to meet the needs of those unable to attend the regular sessions throughout the week. The work consists of drawing from still life, the antique and the life model, according to the ability of the student.

SUMMER SCHOOL.

A school will be conducted during the summer of 1917. The teachers will be regular instructors of The Fine Arts Institute. Further announcement will be made.



INTERIOR DECORATION CLASS

EVENING CLASSES.



HE evening classes offer excellent opportunity for study, to those employed during the day. The work is identical with that done in the day classes, with the exception of the inability to study color. To meet this need, a painting class meets on Sunday mornings. The work is from costume model and still life in the studio. When the weather permits the class may work out of doors.

The evening classes meet on Monday, Wednesday and Friday evenings from 7 to 9:30. In the Sculpture class the criticism will be on Friday evening. In the other classes the criticisms will be on Monday and Friday evenings.

ANTIQUE CLASS.

Students may enter without any previous study or examination. The work is identical with the day classes in elementary drawing.

LIFE CLASS.

Open to both men and women. The work is on the same general lines as the day Life classes, with such modifications as may be necessary to meet the demand of students engaged in some special line of work.

SCULPTURE CLASS.

Applications for position in this class must be made before December 20th as the number will be limited and arrangements must be made for modeling stands and the necessary equipment. The work will be carried on in the same manner as in the morning class.

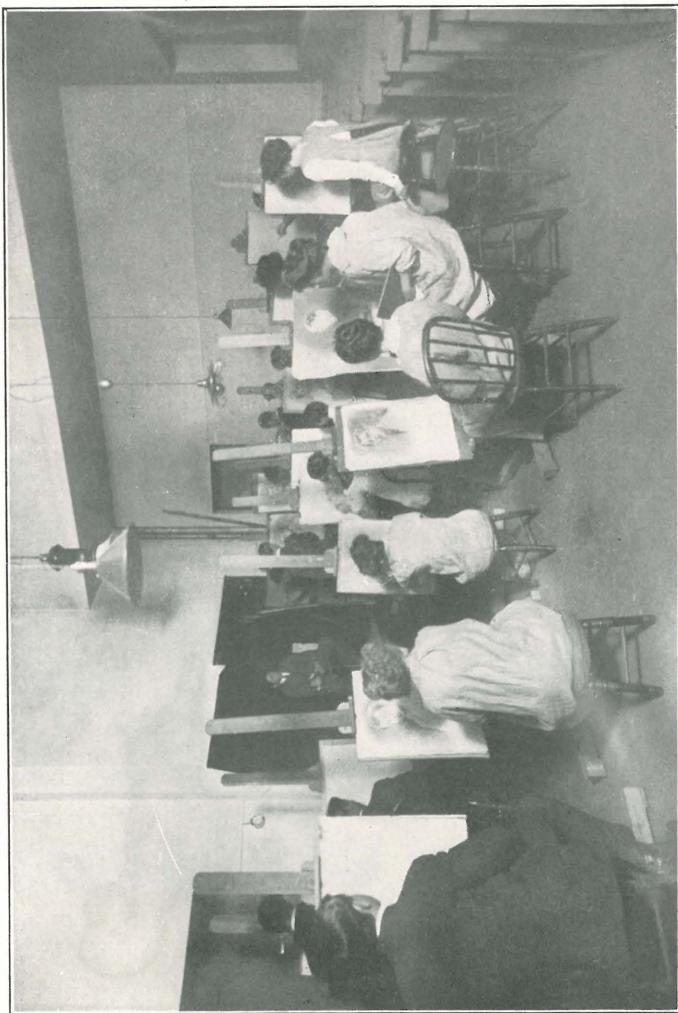
ANATOMY CLASS.

On Friday evening from 6:30 to 7 there will be a class in Artistic Anatomy. To this class all students are admitted without extra fee.

ILLUSTRATION AND COMMERCIAL WORK.

The work is carried on in the same general lines as in the day class. The student must show his ability to draw before he can be admitted to this class.

Other classes will be formed to meet all demands.



LIFE CLASS ROOM

CLASSROOM RULES.

Students at work will not be called from the room unless the matter is of urgent importance.

Students will not be called to telephone during class hours. Messages or numbers will be posted on the bulletin board. Students are expected to see these notices without further attention from the office.

Students not in their places when session begins must wait for next period—30 minutes.

Materials for study must be provided by the students. All necessary supplies may be purchased at the Institute at lowest prices.

Easels and drawing boards are furnished without charge.

The Institute is not responsible for loss of property from the class rooms or lockers.

The property of other students must not be disturbed or used without the owner's consent.

Studies unclaimed at the beginning of the Fall Term will be destroyed.

No one will be permitted in any class room during the study hour except the regular members of that class.

Students are expected to submit at monthly intervals the work done in all classes during that month. The studies thus collected will be classified and put up for exhibition in the class rooms. There will be at the same time a general review of the work of each class by the respective instructors. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding prizes and scholarships.

Work chosen from the monthly review will be held for selection for the annual exhibition of student's work at the end of the year.

It shall be the duty of the monitors to maintain order and to see that the class rooms are kept properly lighted and ventilated. The monitor of each class shall have charge of the model and of the class room during the session.



CHARCOAL CLASS

SCHOLARSHIPS.

A scholarship is given in each department to the student who has done the best work in the school year.

These scholarships will be awarded if, in the opinion of the judging committee, the works submitted are of sufficient merit.

The award in the Life Class is given to the student who has studied at least two years in the school.

The award in the Antique Class, the Design Class and the Illustration Class is given to the student who has studied at least one year in the school.

All work winning prizes or scholarships remains the property of the Institute.

PRIZES.

\$100.00 given annually in prizes, divided as follows:

Life Class.

(Painting)

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

(Charcoal)

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Sculpture.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Composition Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Illustration Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Antique Class.

Charcoal drawing from cast	-	-	-	-	-	\$ 5.00
Still life painting	-	-	-	-	-	5.00

Design Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Sketch	-	-	-	-	-	5.00
Juvenile	-	-	-	-	-	5.00

CONCLUSION.



O you realize the practical value of art training? Its principles can be applied to all the vocations of life, from designing the simple shirtwaist pattern, costume designing, wall paper and textile designing, china decoration, interior decoration, advertising and landscape gardening to the higher forms of decoration embodied in architecture and mural painting.

The advantages of coming to Kansas City to study art are: instructors of exceptional ability; free lectures and concerts; free access to libraries and art galleries; natural location; and actual saving to the student in low cost of living; saving in railroad fare; low rates of tuition.

Do not hesitate to write us. We will gladly answer all inquiries.

Address

WINIFRED SEXTON, Secretary,
1020 McGee Street,
Kansas City, Missouri.

Home Phone, Main 8322.

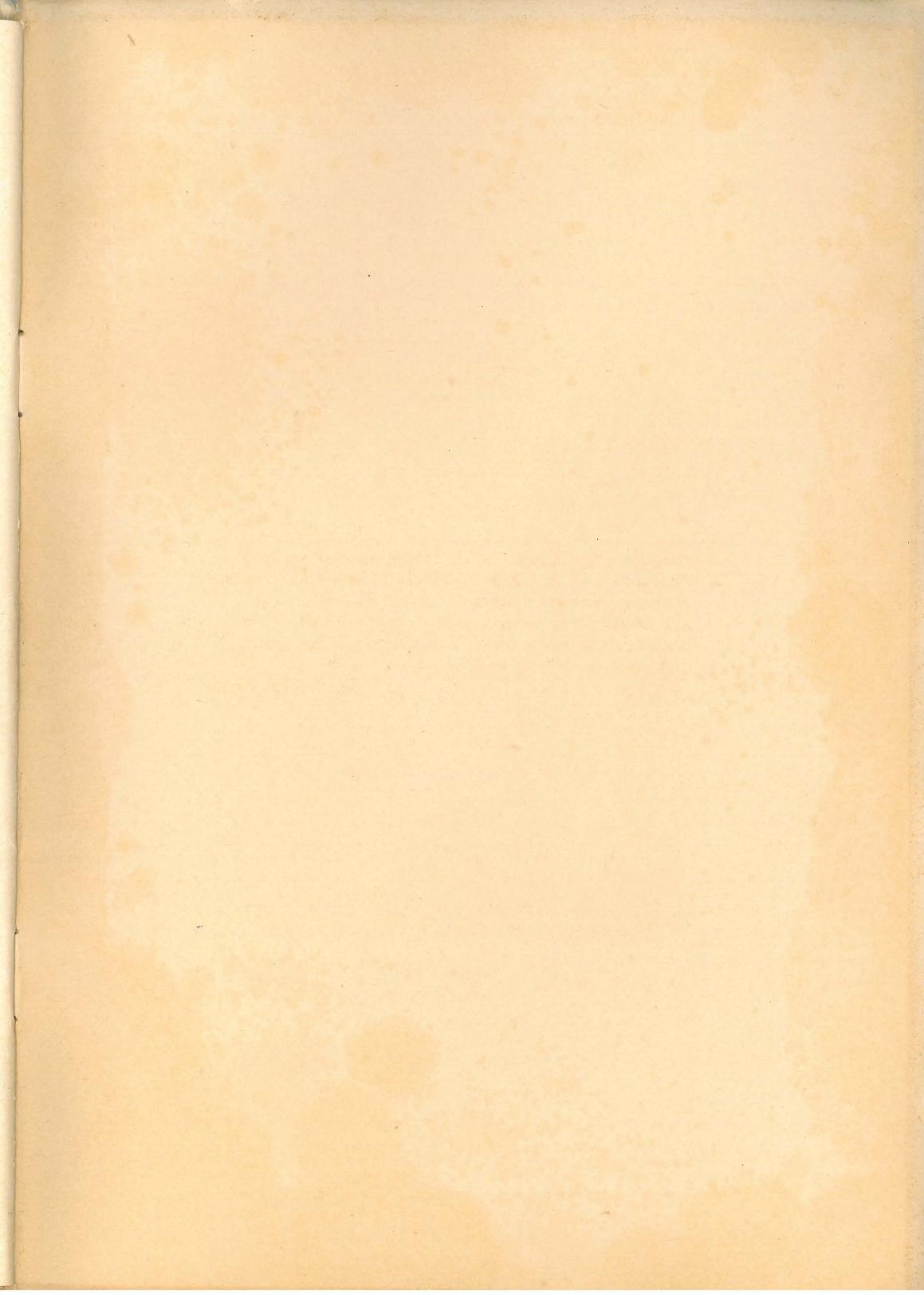
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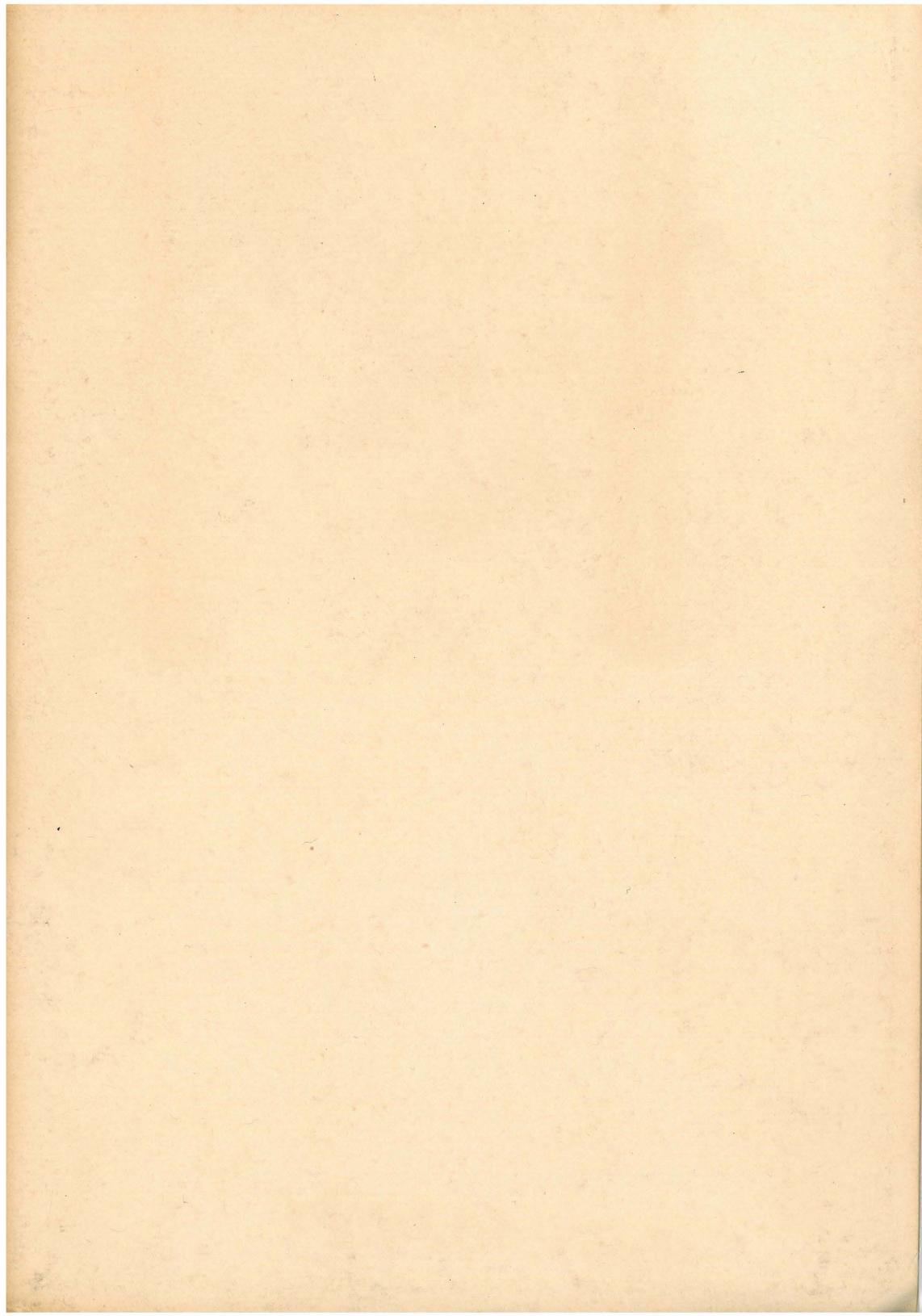


PASTEL (PORTRAIT CLASS)

For, don't you mark? We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing; Art was given for that;
God uses us to help each other so.

—ROBERT BROWNING





7th Week

Costumed model (Spanish dancer)
3 Evenings—Decorative Illustration.

8th Week

Newspaper feature illustrating.
2nd and 3rd Evenings—Cartooning.

9th Week

Costumed model for advertising
illustration.
3 Evenings.

10th Week

Buildings and Perspective.
3 Evening—Technique and Handling
of Birdseye Views.

11th Week

Poster.
Subject—Evening class Fine Arts In-
stitute.
3 Evenings.

October 2 to December 16

11 Weeks

3 Evenings a Week

Monday - Wednesday - Friday

Seven to Nine-Thirty

Tuition

\$10.00 a Term

EVENING C L A S S SCHEDULE

COMMERCIAL ART
& ILLUSTRATION

FINE ARTS INSTITUTE

1020 McGEE STREET
KANSAS CITY, MISSOURI

Fall Term Oct. 2 to Dec. 16, 1916

CHARLES F. KUONI, Instructor

THE Evening Classes in Commercial Art and Illustration at the Fine Arts Institute are arranged to meet the requirements of students employed or otherwise unable to attend the day school.

¶ The Course of Study is practically the same as the day school except for a shorter period of time and an effort is made to condense the work so that the student may receive a thorough training in the shortest possible time.

¶ The study consists entirely of practical work and all students receive individual criticisms on their work.

¶ The course covers assignments and study in Advertising Illustrations, Magazine and Newspaper Work, Design and Lettering, Posters, Cartoons and Composition.

¶ Students are encouraged to specialize in any of the above branches.

Class Schedule for Fall Term

Beginning October 2nd.

1st Week

Sketching from costumed model.
Study in adapting pose for advertising illustration.

2nd Week

Magazine cover design.

1st Evening—General requirements and arrangement.
2nd and 3rd Evenings—Finished drawing and reproduction requirements.

3rd Week

Costumed model for newspaper illustration.
3 Evenings.

4th Week

Designing a commercial booklet.
Subject—Florida Winter Resorts.
Students are given booklet "dummies" to arrange and embellish.
1st Evening—General specifications and ideas.
2nd and 3rd Evenings—Finished product.
(Talk on printing).

5th Week

Costumed model (cowboy).
3 Evenings—Illustration.

6th Week

Poster designing.
3 Evenings—Subject, Automobile Show.